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THE ATELIER

LANDSCAPE PAINTING IN OILS.

I.



LANDSCAPE painters now find their harvest at its height. The student should provide himself with a good set of colors and brushes, a folding-easel, an adjustable rest-stick, a sketching stool and umbrella, and a quantity of

heavy, rough Academy board. Half sheets are likely to be the most available; and, in anticipation of the embarrassing necessity of carrying fresh sketches, it is well to have a case made for this size, as it is too long to go in the bottom of an ordinary color-box. Let a tinsmith have a half sheet, and make a case that will hold three or four. One of the long sides of the case is left open, and cleats are soldered on the inside of the ends, about half an inch apart, so that the sketches may be dropped in and kept intact. When only one is on hand, the case will also accommodate a fair supply of colors, brushes and oil, besides palette and knife. The ends of it should have little bands of tin through which a strap may be passed for carrying over the shoulder. A box with its full outfit is weighty and inconvenient, and it is much better thus to select from it just what is needed. If there is a little movable case containing a layer of colors, that

may be transferred to the large case. An article coming from a tinsmith's hands is conspicuously bright. If the Japan that is sold in boxes is put on with a brush and not baked, it will look tolerably well, or almost any dealer in painters' supplies will have it done in the regular way.

Circumstances will not always permit us to go in search of ideal scenery, and there is probably no place so barren that it will not afford a picture. It is said that any person's life would furnish material for an interesting story if artistic skill were employed in the writing; so it is with landscape effects; they must be happily treated. We never need be distrustful of the revelations of Nature. Seek those places where primeval harmony has been least disturbed. If civilization has made inroads, it must keep a watchful eye or Nature will soon reclaim her own. Father Time is ever ready to aid her. How effectually he will subdue the obtrusive objects that man is prone to introduce, while Nature makes use of her mosses, lichens, vines and what-not, to complete the work. We never want in our pictures any smart new structures, but if they have

fallen into decay, and fully surrendered themselves to Nature, we welcome them; they appeal to our sympathies and awake something like a social interest. Very likely the old mill and the imperfect dam will give us a more pleasing picture than the original stream would have done before these features belonged to it. We love a crumbling wall that the stealthy growth of the vine has first undermined and then kindly clothed; also the neglected stile that we know might tell many a tale. That which is truly artistic lies midway between the scientific and the poetic; it must meet the demands of the former, and it should contribute to the enjoyment of the latter. If we fail as to the aforesaid demands, only the uncultured will tolerate us. Our chief attention, our hardest study, must be in this direction. On the other side, we may trust much to spontaneity of feeling and imagination; not so here, this requires wide-awake, persistent work. We cannot dream out the principles of technique; they must be mastered by intelligent and indefatigable application. There are many who do not shrink from this application, but they find themselves without the guiding hand that they need; such will

would be if we were working to secure a picture. We must have what is simple in its character, and we must not take in more of it than what a single glance will cover; less than this is even safer. Little outlining is necessary, but that little must be done with due regard for the rules of perspective. Do not include objects in the foreground that are nearer their entire horizontal extension. Be careful in fixing the horizontal line; there is a tendency to place it too high when one is working from a point of view nearly level with the scene. In this case, it should come only one fifth up from the lower edge of the board. It will not be more than half way up if one is on considerable of an eminence. Avoid a position that will bring it higher than this, as the effect is not likely to be a happy one—too suggestive of a "bird's-eye view."

What has naturally challenged recognition as a foreground must be comparatively bold; relative position, of course, having a great deal to do with it; and that which lies beyond will be pretty sure to furnish all that is essential to the rest of the sketch. As to the scale upon which the work is to be done, it should not be so

small as to dwindle into feebleness, or so large as to require treatment that our present purpose would fall short of. The smaller the scale, the easier it is to concentrate effects and mass the lights and shadows; but working in a dainty way does not facilitate the acquirement of freedom and vigor. For sketching, it is not necessary to have the board cut down to the required size, it may simply be lined off.

Now, to get the general effect of what is before you, veil the sight with the eyelids, until the distance at least is softened into obscurity.

This gives you what you wish to paint—a synthetical view. In very hazy weather, we get this effect in perfection without any artificial means. Of course it is the distance that is most affected, and that which is near by will be in stronger relief than it would be in a clear atmosphere. A beginner is fortunate if he have a hazy sky, as it will have no distinct cloud forms, and very little gradation of color. For the light neutral tone required take plenty of white, a little Naples yellow and cobalt, mix, and then deepen cautiously with ivory black. Terre verte and rose madder may be added to this for the distance; then ochre, raw umber, and whatever stronger colors may be called for, as the work progresses toward the foreground. Use a broad flat bristle brush for the sky, beginning at the upper left-hand corner. Give a short diagonal stroke from left to right, but constantly varied so as to avoid a straight-lined effect, and incline the brush more and more in finishing the surface. Never use a blender, let the sky be ever so rough near by, if it only looks well at a proper distance. If it should be desirable to bring the haze farther over the distance, the



MIDSUMMER IN THE WOODS. AFTER THE PICTURE BY LOUIS SAUVAIGE.

gladly accept written instruction that will enable them to proceed to advantage. It is necessary to assume that the student possesses that culture which insures a fair conception of what is desirable in landscape painting, a genuine love for the art, a thorough acquaintance with the first principles of perspective, and that he has had considerable practice in drawing and in using oil colors. If some of this practice has been confined to copying really good studies, no harm, but it is to be supposed that, in these times, when every child is put to object-drawing, those who aspire to landscape painting have already produced good original studies from still-life, and also from those subjects which are to be found everywhere out of doors—trees, rocks, and bits from landscape.

We will imagine ourselves in the country, where our unobstructed field of vision embraces sky, distance, middle-distance and foreground. Here we have four values, the first and last-named being farthest removed from each other, the second and third constituting the combining effects. The choice of view, when practice is the only object, is not such a momentous question as it

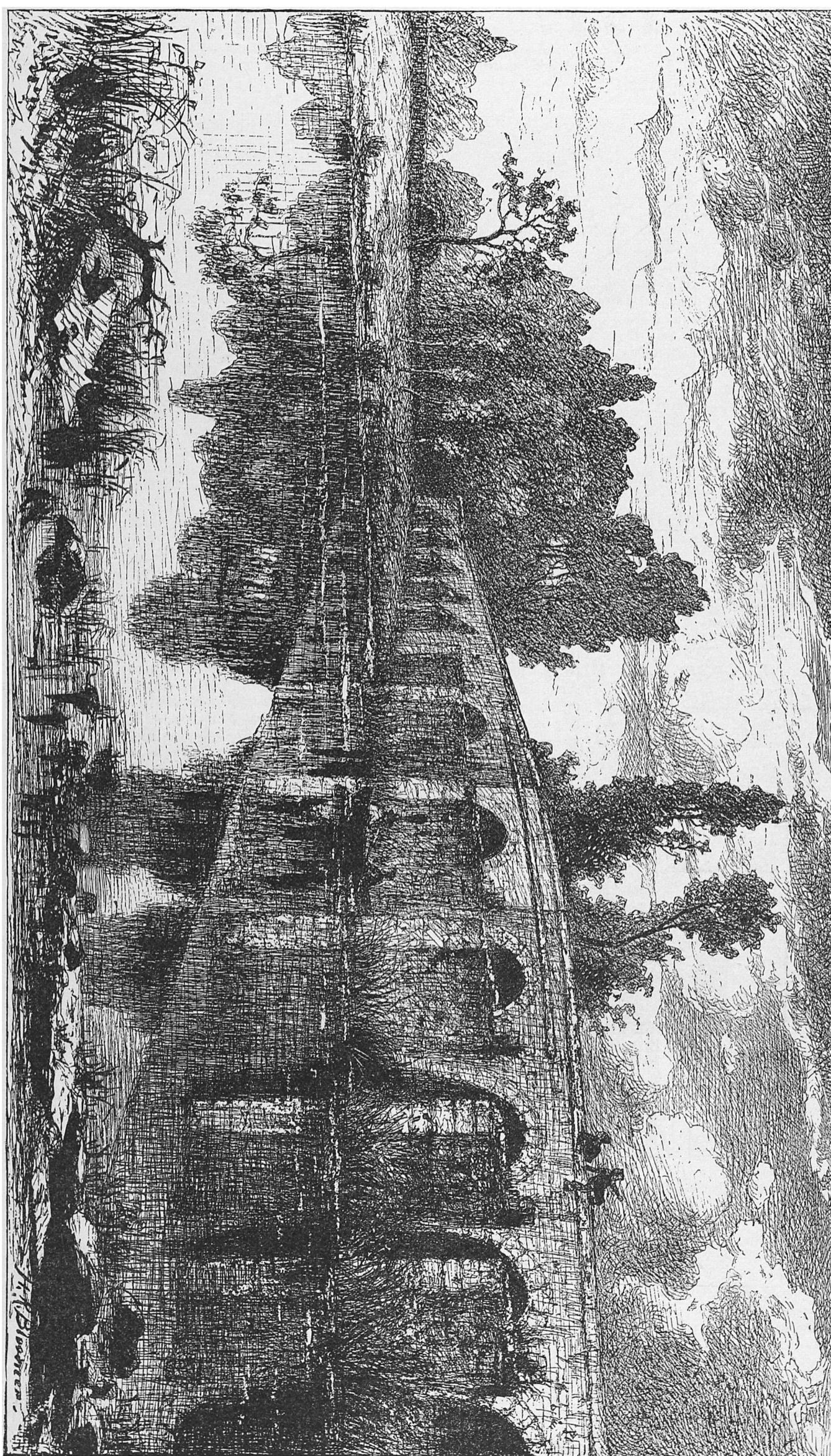


FIG. 1.—RIVER VIEW. PEN DRAWING BY H. R. BLOOMER FROM HIS PAINTING, "OLD BRIDGE AT GREZ."

(SEE "SCIENCE OF LANDSCAPE," PAGE 56.)

THE ART AMATEUR.

color may be spread out on the palette with the knife, as thinly as possible, then, by holding a large brush very upright, carry it thence to the sketch with a dabbing touch. Use the warmest under-tints for the foreground, such as Vandyck brown and the Siennas, and they will relieve any bright colors that may be employed for the final accents.

Thus far we have a single aim—that is, to secure the several values in a broad, effective manner. Give plenty of practice to this synthetic style of sketching. For variety renew the faithful study of rocks and trees, such as will be required in future sketches that are to be made for careful copying, and try bits of sky where there are shifting clouds, to see if you would be able to secure them in case an important sketch were to demand them at short notice. The clear blue part of the sky requires more white than one would first imagine; a little too much blue produces a crude effect. Thin floating clouds are laid lightly on the fresh under-tint with a very pliable brush. More positive ones may be imparted with the palette knife. For rosy clouds use Naples yellow, with light red, vermilion, or madder, according to the tones indicated. A little black mixed in a part of the general tint will give the thin neutral shade.

Faithful attention to whatever preliminary practice is most needed will prepare the way for more ambitious work.

H. CHADEAYANE.

SCIENCE OF LANDSCAPE.

III.—SKY AND WATER.

THE common rough classification of clouds into cirrus, cumulus and stratus, with intermediate divisions of "cirro-cumulus," etc., is hardly of much help to the artist, who, as in most other things, must make a classification of his own with regard principally to the effect. It will probably be something like this: Fine-weather clouds, including most varieties of the cumulus; rain and storm clouds; sunset and sunrise clouds; and perhaps he may add night clouds and the stratus cloud which covers the entire sky on gray days.

Sunrise and sunset skies in mid-summer are apt to be the most complicated. Great masses of cumulus clouds are often piled up near the horizon, with layers of stratus cloud behind or in front, and feathery or flaky cirrus clouds floating high up above all the rest. The foreshortening of these suspended masses, and the effect of the light coming from behind them, make it impossible, at times, to understand their arrangement, and the constant shifting of parts and changing of form, as well as of light and color, render such a sky the most difficult subject that a landscapist can attempt. If the bright

color is the main attraction which sunset and sunrise skies have for the sketcher, he should content himself at the beginning with the simpler effects of winter, early spring and late autumn. The rising mists in the "Autumn Sunrise," after Cecil Lawson (Fig. 5), show that brilliant color and comparatively simple composition may be found together in a morning sky. Cumulus clouds and

best skies in painting are done in a rather summary fashion. As for the other fine-weather clouds which move with reasonable swiftness, their composition, lighting and motion can be seized with a little practice, and the sketcher should be content with a mere indication of the form of each particular cloud.

Cirrus clouds are generally arranged with considerable regularity. It will be found easy enough to indicate that arrangement in each case, but impossible to draw exactly every filament.

Storm clouds are the most interesting of all, and are quite likely to overbalance in importance all other elements of a landscape. It might almost be said that a painter should either pay no special attention to clouds of any sort, or else should devote himself altogether to the study of storm effects. The uniform sky, of blue or gray, and the fine-weather sky, with stationary cumulus clouds or merely a few flecks or bands of moving clouds, leave it to the landscape to give interest to the picture; but, under a stormy sky, a mere stretch of sand or moor becomes impressive. The best advice, then, that can be given to any one who wishes to become a painter of cloud effects is to make a practice of studying storms in all their phases, from beginning to end. This is possible in summer, when storms are more often confined to a comparatively small area than in winter. The oily look of the clouds, as in Fig. 4, is one of the first hints of the approach of a summer storm.

Soon after the clouds take on this appearance they form into two opposing systems, of which that which is nearest to the spectator still presents to him the heaped-up cumulus shape, while the farther shows a comparatively even surface. If they close together overhead, their ragged undersides only are visible, if anything can be seen for the rain; and, when the sun bursts through, the slanting beams of light columns of rain and flying clouds look as shown in Fig. 3. If the entire disturbance passes at a little distance, the after effect will be like Fig. 2. In early summer there are considerable movements of clouds for a day or two after a storm, which should interest the sketcher.

As there will be in a future number a special article on Marine Painting, nothing will be said in this about the ocean or the scenery of the great lakes. The other bodies of water with which the landscapist is concerned are streams, rivers and ponds. The wooded banks of a small stream offer, if not the most beautiful, at any rate the most agreeable subjects for the sketcher.

The important thing about all small bodies of water is the reflection of the sky which brings its light blues and grays into the foreground among the browns and greens of the land. It should be borne in mind that a small pool, such as might almost be caused by a single heavy shower, will do that as well as the biggest lake, or, indeed, better. Such small pools should be studied in preference

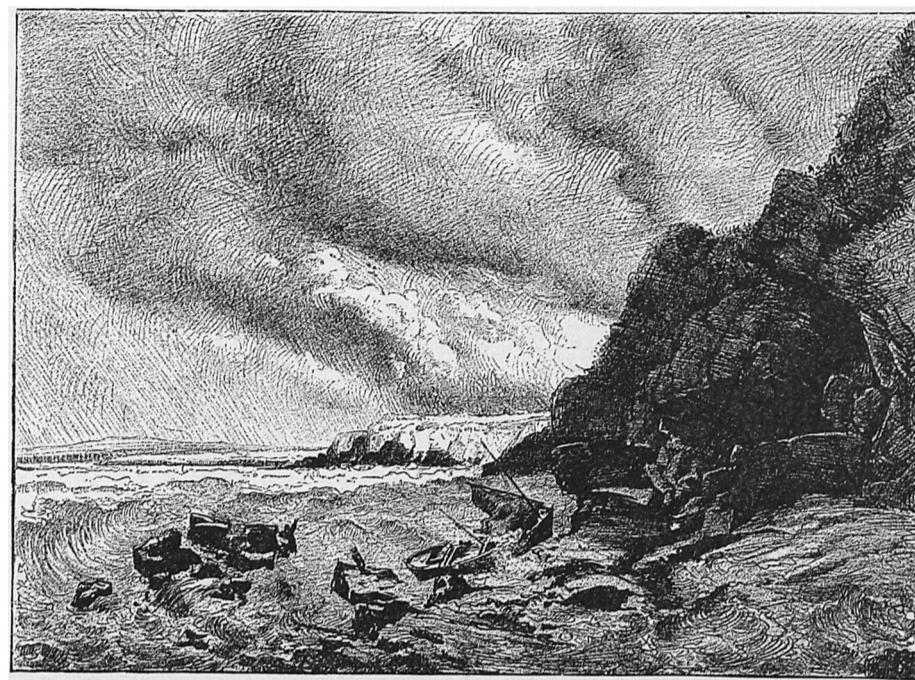


FIG. 2.—STORM CLOUDS. AFTER A PAINTING BY E. LANSYER.

(SEE "SCIENCE OF LANDSCAPE.")

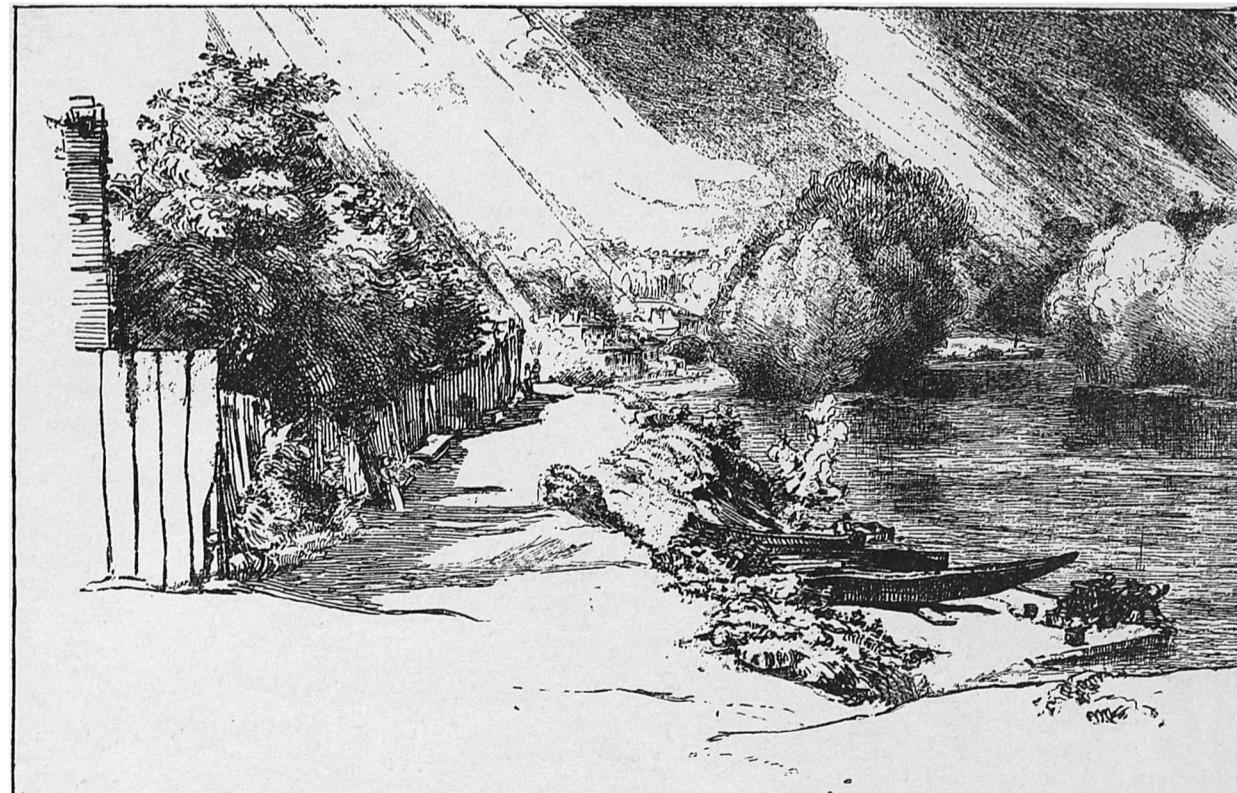


FIG. 3.—EFFECT OF RAIN AND SUNSHINE. AFTER AN ETCHING BY BRACQUEMOND.

(SEE "SCIENCE OF LANDSCAPE.")

the relations of all the parts have changed while you are working on one of them. Many artists say that they paint their skies wholly from memory, but it is always unsafe to try to do more from memory than you can do from nature. A great deal may be learned about the forms of clouds and other vanishing things by studying instantaneous photographs; but it is safe to say that the

to larger pieces of water; but a rivulet, while it has their convenient size, has the advantage over them of being in motion. It has the further advantage that its bed is of clean stones or sand, and when laid bare, in summer, offers many good studies, while the muddy banks of a half-dried pool are seldom worth painting. The sketcher should by all means make the acquaintance of a rivulet or small stream. At broadest, it should be possible to wade across it, and it will not be too narrow if it can be jumped over. It is not at all necessary to consider such streams as affording merely a series of detail studies, although the finest studies of foliage and foreground stuff occur along their banks. Their mission, as has been said, is to reflect the objects above them, particularly the sky, and to bring life and motion into the foreground. The brooks here meant have their rise in the uplands along a river basin, and show three distinct phases: first, that of a runnel in broken, cultivated ground; second, a torrent with cascades or waterfalls on the declivity toward the river, and, third, a creek passing through level meadows

to join the larger stream. Thus they offer a great variety of material in such shape that it can be approached from

of each brook. The condition of the water itself is as different in each of these portions of its career as is the nature of the surroundings. At first it moves swiftly and in a volume so small that ripples and backwater are caused by every slight obstacle. In its middle course it plunges or trickles from rock to rock and fills deep but agitated pools between. These changes in the flow of the water are marked by the reflections which, in the first case, are broken but recognizable; in the second, in the case of falling water, so indistinct that they give no idea of the form of the objects reflected, but only of their color; in the third, they may be almost as distinct as in a mirror. The knowledge of water-surfing under these three conditions of rip-

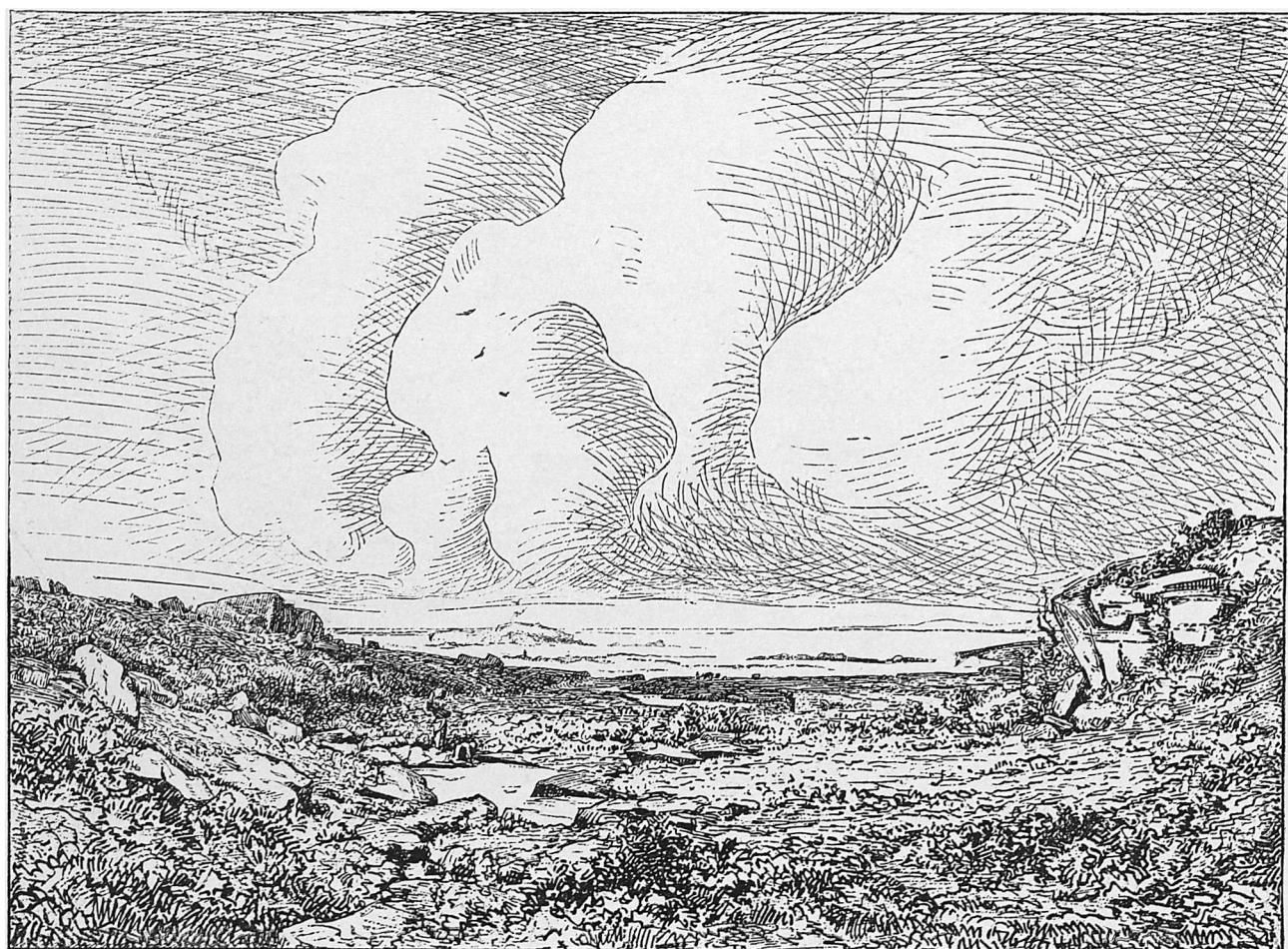


FIG. 4.—CUMULOUS CLOUDS BEFORE A STORM. AFTER A PAINTING BY E. LANSYER.

(SEE "SCIENCE OF LANDSCAPE," PAGE 54.)

many points of view and so disposed that it is sure to afford well-composed subjects of reasonable size, while the bigger river and lake views are more difficult to handle and are apt to look comparatively insipid in a sketch. Pictures as widely different as the two here given (Figs. 6 and 7) will usually be found in the course

ple, turmoil and calm which can be acquired, easily and thoroughly, on the banks of a small stream, will afterward be unconsciously applied in the painting of river views like Fig. 6, which shows the opening of our little stream into the great river, and in which a broader and bolder touch is required.

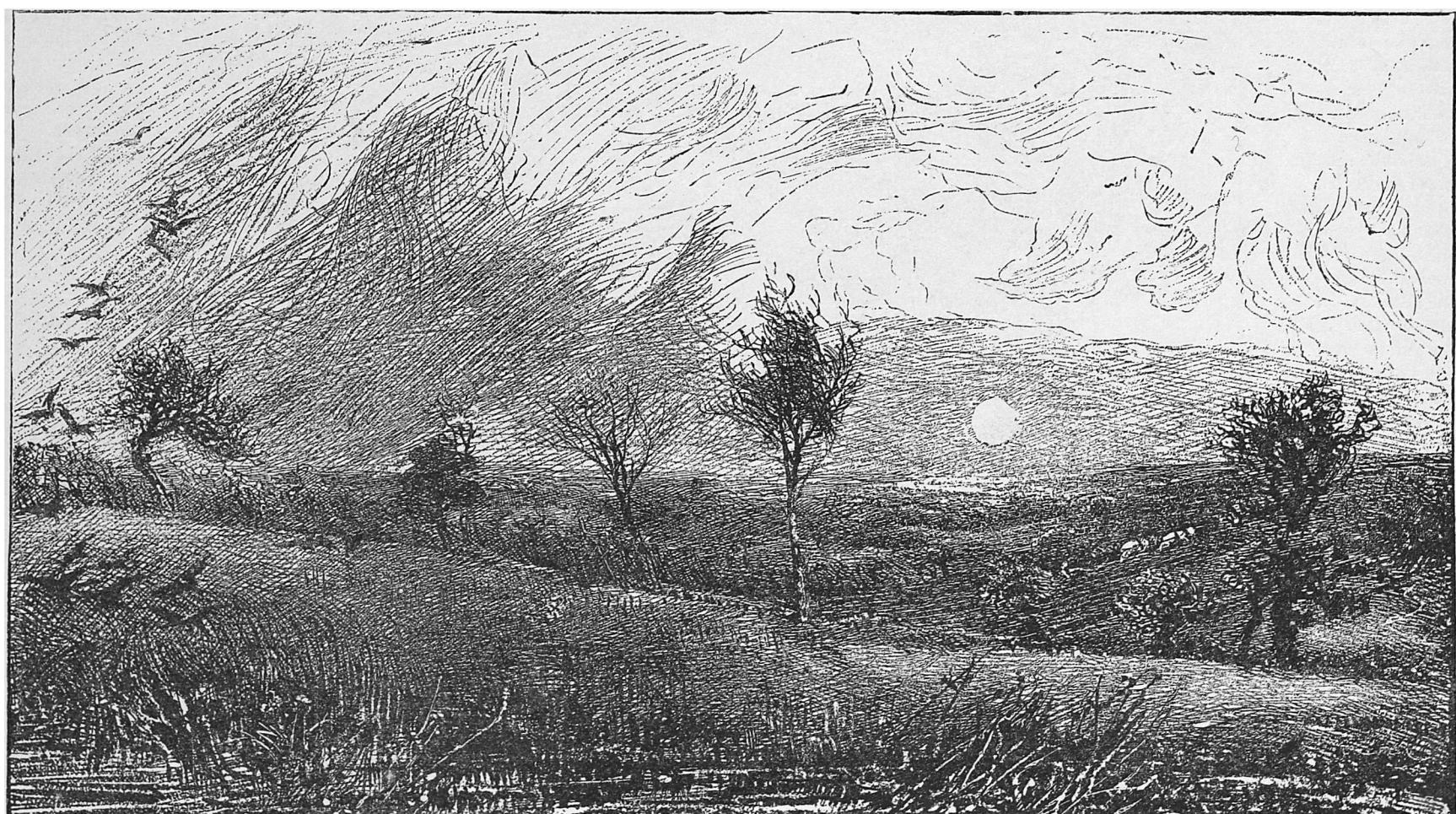


FIG. 5.—SUNRISE IN AUTUMN. DRAWN BY CECIL G. LAWSON AFTER HIS PAINTING.

(SEE "SCIENCE OF LANDSCAPE," PAGE 54.)

There are several curious things to note about reflections. They never show as much detail or as great a range of values as the objects reflected. Reflections of dark objects are transparent—that is, they allow the bottom, if the water is shallow, to show through; those of white or bright things are opaque. In drawing reflections of white clouds, for example, or of the clear sky, in nearly calm water, the slightest movements of the surface are of account as disturbing the otherwise distinct image; but the reflections of dark trees and rocks and the surface of the water within them are not so plain, because the eye penetrates the water to some depth, often, in shallow streams, to the bottom. When the water is muddy, the reflections of objects in shadow are, of course, more distinct. Shadows falling on the water have the same effect as dark reflections, only slighter; but where the shadow falls on the reflection the result is very marked, the water is quite transparent and shows its own color or that of the stones, etc., at its bottom.

The image is not that of the object as it is seen by the spectator, but is as he would see it if he were in the place occupied by the reflection, with his eye at the surface of the water. Thus the reflection shows more of the under surfaces of objects, less of the upper, than the spectator can see by looking at the objects themselves. Objects at a distance, though plainly in view, across a still sheet of water, may not be reflected at all, while others, indistinguishable from the background and therefore in themselves invisible, will be shown very plainly in the reflection, because there it comes against a different background. The rule is this: if you suppose two lines drawn from a particular point

in the reflected image, one to the corresponding part of the object and one to the eye of the spectator, the angles made by those lines with the surface of the water will

reverse the drawing of the object in order to save the trouble of drawing the reflection. The reader can apply the rule, if he chooses, to the case of reflections in ruffled water. It is sufficient here to note the result, which is that the reflection is both broken and much elongated.

In very rough water it becomes so broken as practically to disappear. Very often, as the water flows past an obstacle, the off side of the ripple caused by it will reflect the sky and introduce a streak of light between the image and the object. This effect may be noticed under the mass of bushes to the right of Fig. 6 and under the buttresses of the bridge in Fig. 1. In the latter it may also be noticed that the tops of the

be equal, or, in scientific phrase, the angle of incidence is always equal to the angle of reflection. The appearance of the reflection, then, depends not only on the positions of the objects with regard to the water, but quite

arches do not appear in the reflections, which is in accordance with the rule already given, for, at the surface of the water, they would be hidden by the buttresses. Very beautiful effects of color are often produced in rough water, as when the reflection of the pink or orange of a sunset sky is shot through by streaks of blue reflected from the zenith.

The shores require quite as much attention as the water itself. There are times when the latter has none of its usual characteristics. Muddy water in a storm has the color as well as the opacity of dry land, and would not be known for water if it were not for the forms of the shores. Then, it evidently makes a great difference whether the banks of a stream or lake are grassy or stony, whether there are sand beaches or rocks rising straight from the water. Banks of clay or gravel are the most interesting, as they show the action of the water most clearly. It is greatest on the inside of a curve, and the hollow bank will usually be the steeper, while the other will be shingly or composed of silt.

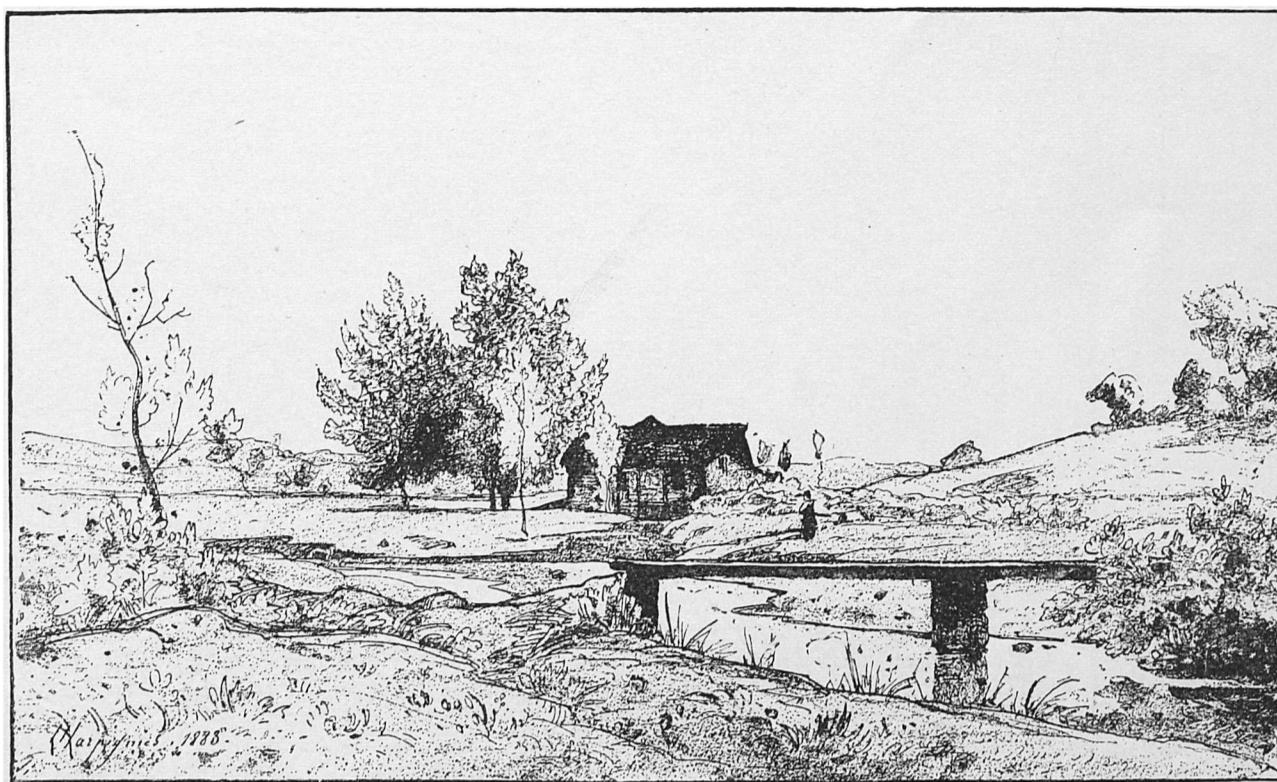


FIG. 6.—THE BROOK. SKETCH BY HARPIGNIES

(SEE "SCIENCE OF LANDSCAPE," PAGE 54.)

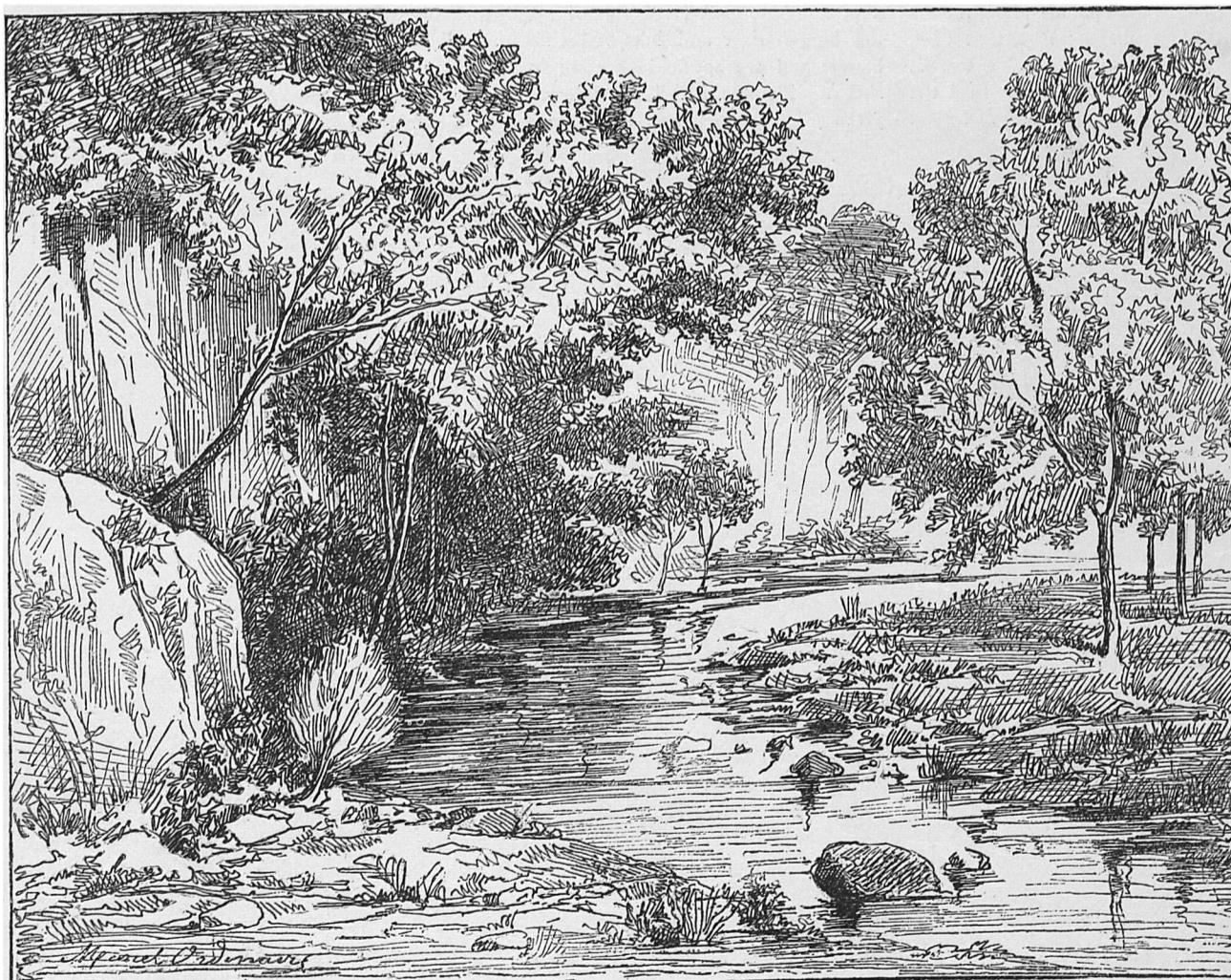


FIG. 7.—THE BROOK OF SELIGTHAL. AFTER M. ORDINAIRE.

(SEE "SCIENCE OF LANDSCAPE," PAGE 54.)

as much on the position of the spectator. The nearer he gets to the water the more closely will the image correspond with the object; but it will never be right to re-

FLOWER-PAINTING IN WATER-COLORS.

I.—WILD FLOWERS FOR AUGUST.

THE English method of preparing the paper for water-color practice, by wetting it thoroughly and fastening the edges with mucilage to a drawing board, is taught by many teachers. I have never employed it, and I can find no fault with the results of my own experience. To the novice, it seems to me, that the English method must be very puzzling. What should be the degree of moisture for the paper, how soon one should begin to paint upon it and how it should be manipulated to be exactly right—all these things seem so many obstacles in the way of the beginner, and must deter many, especially young persons, from engaging in a delightful study and pastime.* Let the paper be dry.

Select a couple of sheets of Whatman's water-color paper, which is heavier than the drawing paper; "hot pressed," it is retailed at twenty-five cents a sheet. For colors get moist half pans of carmine, rose madder,

You have been to the woods and carried with you a small-necked bottle of water, in which you have placed the wild flowers as you gathered them. And now, after dinner, you find them in good condition as to freshness and color, and you have a delightful afternoon's work before you.

Perhaps you have gathered some or all of these—bluebells, partridge berries, clematis, black-eyed Susans and chicory. The bluebell, dainty and fragile, is admirably adapted for the decoration of menu cards or satin favors of all descriptions. Select two or three; place them in a bottle of water by themselves, in unlike positions. Draw the outline of each flower delicately and a trifle larger than the original. Mix upon your palette, box lid or saucer—the latter answers very well—carmine and new blue, also new blue and rose madder. You will readily perceive that the purple or rather lilac of the flower is very blue—has much more of blue, that is, in its combination than of rose or carmine. If you have a spare flower of the same kind, take a petal

use Vandyck brown or burnt Sienna with the carmine.

With the black-eyed Susans, or cone-flowers, as they should be called, you will feel more confidence, because they are bold and strong in color; so I will not dampen your enthusiasm by saying how difficult it is to make a color that will simulate those brilliant petals. For made it must be—there is no single pigment equal to it. Deep orange cadmium is perhaps the nearest, but that is an expensive color and is not in your box. Use therefore Indian yellow and a dash of vermillion—be careful not to use too much of the latter. Wash over the petals two, three or four times, until the color is intense enough, and the button-like centre paint thickly with carmine and Vandyck brown. A wash is not sufficient here, the color must be thick. But observe there is a high light, and be careful to preserve it—at first without color, leaving the paper white in that one spot. If you see some shadows on the orange-colored petals, add burnt Sienna to the first colors used. The stems you will know how to paint and to shade, with Hooker's



FIG. 7.—BANKS OF THE BIÈVRE. PEN-DRAWING BY JEANNIOT.

(SEE "SCIENCE OF LANDSCAPE," PAGE 55.)

Indian yellow, gamboge, new blue, Prussian blue, Vandyck brown, lemon yellow, ivory black, burnt Sienna, Hooker's green No. 1 and vermillion. You will need a red sable brush, No. 5, and an H B Faber pencil; no rubber—only a piece of rather stale bread for erasing; also a drawing board—fifteen by eighteen inches is a convenient size—and four drawing pins or tacks. A large portfolio would, of course, answer the purpose, but it is not nearly as suitable. Select a piece of paper two inches larger all round than the drawing you wish to make. This is a good size for small studies. Secure the four corners of the paper to the board with the drawing pins. One end of the board is to rest upon your lap, the other on the table before you. As I said before: *Let the paper be dry.*

* Perhaps the writer overestimates the difficulties of painting on moistened paper, which is the method employed in this country by most of our water-color artists of reputation, and it seems to us is the one most likely to produce the sparkle and brilliancy one looks for in aquarelle. We shall be glad to hear from teachers on both sides of the question. In the meanwhile, the novice can do no harm, at least in beginning, in following the dry method, which is the simpler.—ED. A. A.

from it, lay it upon your palette and match the hue exactly with your color. Wash each flower all over with the faintest tint, using just enough water and color to fill in the outline without going beyond it. While this is drying paint the stems with Hooker's green. Then shade each flower with the same color used before, slightly darker. Copy the shades on the flower perfectly, remembering that the edge of the bell, as seen against the inside, is much the darkest place on the flower.

Partridge berries, with a few of the vines on which they grow, are also simple to draw for color and pleasing in decoration. Fasten with a common pin on the drawing board just before you a spray of the vine with berries attached. Draw them accurately. Wash the berries in the drawing with vermillion. Mix on the palette Prussian blue, Indian yellow, and a little Hooker's green. With this combination paint the leaves and stems. If some of the leaves are rusty or brown, search your box for some color that will match it. Return to the berries and shade them on the side from the light with carmine. If some are overshadowed by leaves,

green, brown and Prussian blue added. When the whole is finished and dry, wash the yellow petals of the flower with gamboge of moderate depth of tint but rather dry. We call this process—washing a transparent color over an opaque one—"glazing;" gamboge when so applied will brighten considerably any shade of orange or yellow.

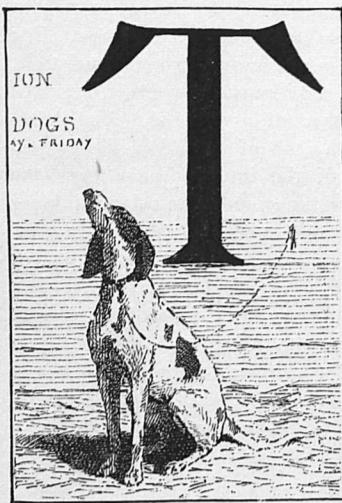
The wild clematis is difficult to draw and difficult to paint, but if you feel equal to it, by all means make the attempt. The flowers, you notice, are rather creamy than white. It will not do to tint every petal; you must give the creamy effect by tinting the innumerable stamens in the centre of the flower with lemon yellow and a suggestion of delicate green. Hooker's green with the lemon yellow will do. The slight shade on some of the petals you can readily get with lemon yellow and ivory black. The green leaves of the clematis are very bright, almost as bright as Hooker's green used pure; to darken it slightly add Indian yellow and Prussian blue.

L. S. KELLOGG.

(To be continued.)

THE ART AMATEUR.

ANIMAL PAINTING.

II.—DOGS (*continued*).

HE young people who are naturally inclined to paint animals imagine that it is not practicable for them to work from life, and they turn to other things. Now, next to still-life, there are no models more accessible and more tractable than some of our domestic animals. Let us begin with the dog: he is most easily taught to obey, and will, without fear or

'reluctance, follow us to the highest studio and pose for us—never embarrassing us by showing constraint or fatigue, like the human model.* His positions are more limited, but they are always natural. Look at the second "Pen Sketch, by A. Lançon." This dog simply stands as he is told; self-consciousness and affectation are unknown to him. All the action which belongs to his smooth, muscular form is arrested. The slightest suggestion of a lifting of the ears shows a quiet interest in something before him, and the eye is intent upon the same. A student who has had a fair amount of practice with similar forms in plaster would find the drawing of these fine proportions simple enough. Notice that, although we have very much of a side view, and although the two feet nearest us are about parallel, the fore part of the body is turned agreeably toward us—so that we get a good idea of the breadth of the chest and the head.

If expediency drives an amateur to painting a favorite dog before having the necessary practice in drawing

his leisure, enlarging, if he likes, by marking off corresponding squares. Afterward he can place the dog in the same position and, as nearly as possible, in the same light, and the painting from life may begin. The photograph must be kept constantly at hand for reference. Surroundings in this case, as in all others of portraiture of animals, must be low in tone and altogether subordinate, in order to give the subject prominence.



"IN RESERVE." BY C. HERMANN-LÉON.

The management of light as well as outline has a great deal to do with form. Carefully study its distribution and its several degrees, and modify its tones to suit the local color. If this is black, the lights and the gray half tones will be bluish and the shadows warm. If dark reddish brown, the lights and half tones will be purplish and the shadows of a somewhat madder-like warmth. If light yellow brown, the lights will be a pale yellow or gold and the half tones greenish, merging into the transparent raw Sienna tone of the shadows. For the respective half tones prepare first a gray from the complementary colors terre verte and madder lake; then modify with cobalt or with Naples yellow as may be required. These principles apply equally to oils and to water colors.

The shorter the hair of the dog, the more thoroughly the frame and its clothing of muscle must be appreciated,

The coats of shaggy dogs require more skill in handling. Ruskin writes the following about a dog in the Louvre, painted by Veronese: "He gives the copyist much employment. He has a dark ground behind him, which Veronese has painted first, and when it was dry, or nearly so, struck the locks of the dog's white hair over it with some half dozen curling sweeps of his brush, right at once and forever. Had one line or hair of them gone wrong, it would have been wrong forever; no retouching could have mended it. The poor copyists daub in first some background and then some dog's hair, then retouch the background, then the hair; work for hours at it, expecting it to come right to-morrow—'when it is finished.' They may work for centuries at it, and they never will do it."

Ruskin is probably mistaken in supposing that the background was allowed to dry at all first. A master who was able to give those sweeps of the brush had no fear of disturbing a wet background by making corrections; and the white of such strokes would not have been injured by taking up the undertint; it would have settled more kindly and naturally upon it, producing the



PEN SKETCH. BY LANCON.



"THE UNWELCOME GUEST." PEN DRAWING BY L. E. LAMBERT, AFTER HIS WATER-COLOR PICTURE.

from the round, he may have it photographed in an easily assumed position, and copy form, light and shadow at

* This view of the adaptability of a dog in posing, seemingly, is quite contrary to the experience of the veteran dog painter, Mr. J. H. Beard, as he gives it in the article that follows. The two views, however, are not irreconcilable when it is considered that the present writer evidently only has in view the trained house-dog, while Mr. Beard, as we all know, is pre-eminently a painter of the street-dog, which, like any other strange animal, is more or less restless under restraint.—ED. A. A.

but smooth coats are not difficult to treat. Use the largest brushes that seem manageable—flat hog-hair for oils and good springy red sable for water colors. Carry them over the surface to suit the rounding of the muscles and the direction of the hair; but it is important that the student should remember that individual hairs are not seen at any distance, and there must be no attempt to produce them, even if the painting is life-size.

matchless effect described. There are not many good pictures of dogs that even a Veronese could have produced with a half dozen sweeps of the brush, however carefully the background was prepared. The dog is really subordinate in the picture—he is between two children, and they are given greater prominence—otherwise he might have received more attention; but he might not have shown the master's skill so strikingly.

In attempting what Ruskin calls "sweeps of the brush," there must be no nervous idea of despatch; neither must there be uncertainty and faltering. It is much like flourishing with a pen; the best work of this kind cannot be imitated by reckless dash or by slow, laborious effort; it demands the readiness and ease that belong to a disciplined hand.

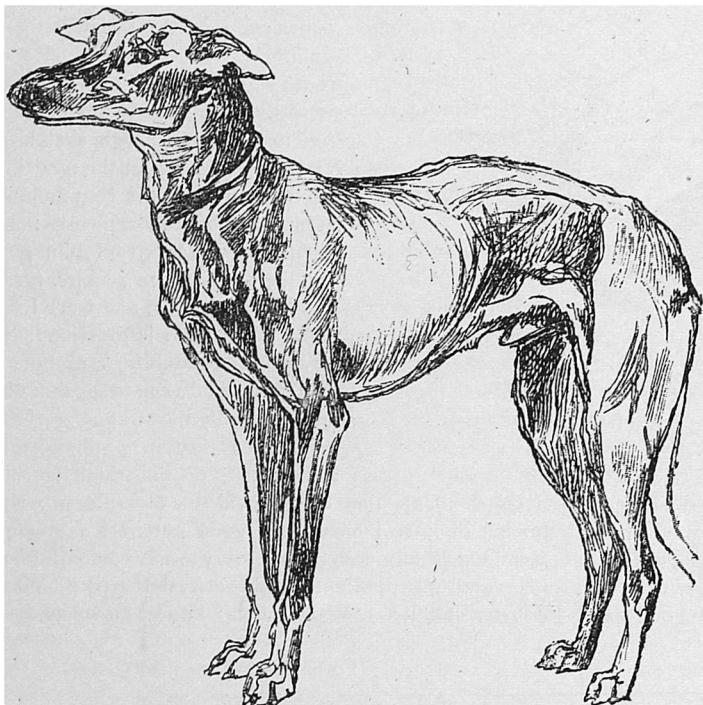
If a reasonable amount of time has been spent in using the crayon to copy the straight and curling hair that plaster models of various subjects offer, there will be little difficulty in bringing the brush to do justice to any sort of hairy coat. Do not presume that shagginess will

The hound family, that is so well represented in the accompanying cuts, have short hair, and being so much given to running, their muscular symmetry is not likely to be spoiled by fat. In a sketch like that of A. Lançon, shown on the right hand of this page, both frame and muscle may be studied to advantage. But this is hardly an ideal greyhound. However, it is not likely that the artist is to blame; perfection in dogs is almost as rare as in horses.

The studies of Henry Regnault are very suggestive for practice in catching positions. Notice the clever foreshortening of the body in the upper right-hand corner, also of that belonging to the other completed subject toward the left side. What a perfect semi-circle runs around from the back ribs to the ear as the head is turned to take a retrospective glance! For the rough study in the corner above this, the dog is reaching up his head so that, from the nostrils to the forelegs, we get the under-side view. In the corner below we have a down-headed view, a glimpse under the breast. This might be obtained while feeding. Observe the searching look of those lowest down, and the tension of the single hind leg at the right. The little group entitled "In Reserve" is so small that individual expression must depend upon attitude alone; yet how soldier-like and how conscious of responsibility they all appear! There is the little fellow tied to a stake; how lonely he looks as he lifts his head to bay for an expected rescuer! Lançon's dog on page 58 is wholly wrapped in meditation; his relaxed muscles and panting tongue show that he is fatigued. Below we have a highly finished picture. These four partners have a common and all-absorbing interest. If we could

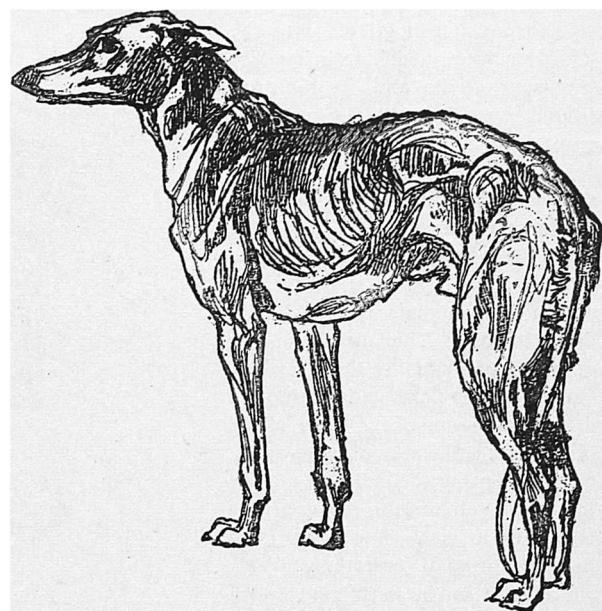
see their eyes plainly, we should find them as eager as human eyes could be. In painting a dog life-size, the eyes should be studied as in human portraits. The color varies greatly, and there is a peculiarity about the iris

expression, and the tinting of the lachrymals must not be overlooked. Attend well to the delicate texture and coloring of a protruding tongue, to the jetty and coral tints about the jaws, and to the ivory teeth.



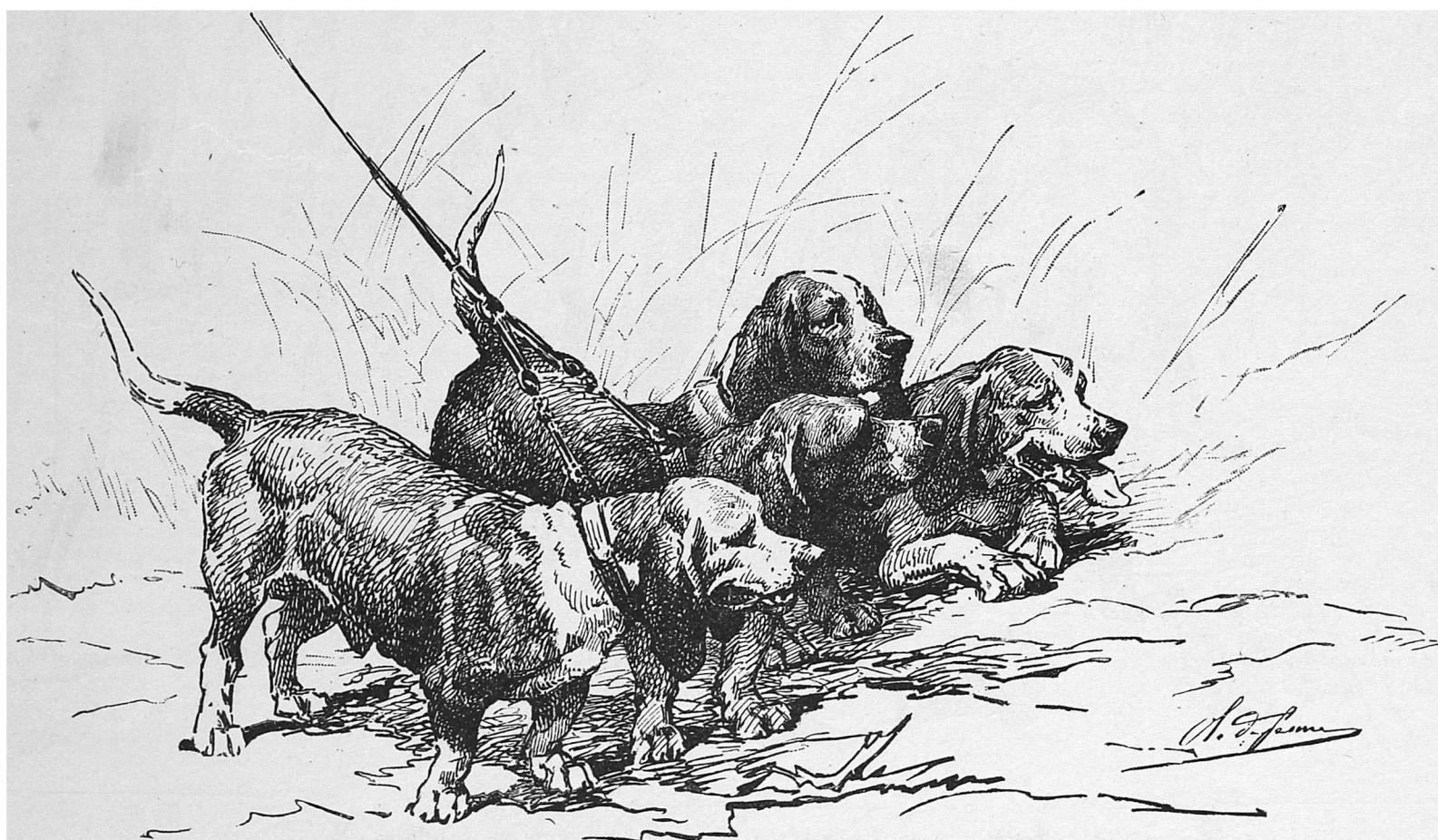
PEN SKETCH BY A. LANCON, AFTER HIS PAINTING.

conceal muscular development. It may on some lines, perhaps, and then, at some pretty turn, you are committed to a bit of satin-like surface that will quickly reveal any shortcoming. With the various spaniels, this is es-



PEN SKETCH BY A. LANCON.

When the A B C of technique is well mastered, more and more attention may be given to the portrayal of canine character, which is capable of such intelligent and sympathetic association with man. The drawing of "The Two Friends" is also after a highly finished picture. The contrast is happily brought out, and the treatment is very pleasing. The position of the large dog is one of watchful repose. The little dog exhibits a nervous anxiety that shows how much he would like to assume a great deal of responsibility if he knew how to do it. In Lambert's pen drawing from his amusing aquarelle, "The Unwelcome Guest," we have a glimpse of a capital character picture quite in the vein of our own Beard. Lambert is best known in this country for his cat pictures, but in his dogs he is hardly less admirable. In this picture the attitude of the intruder shows that he



"EAGER FOR THE FRAY." PEN DRAWING BY DE PENNE.

pecially noticeable. There are a few dogs that hail from the Arctic regions whose bodies are rather suggestive of bags of wool, but their heads and legs may be as neat as those of their Southern relations.

which is puzzling to those accustomed to studying the human eye only. The double set of muscles forms two distinct rings around the pupil, the outer one being the lighter. The curve of the eyelids has much to do with

is not quite sure that his impudence will sustain him, but is in awe of the maternal ire he has aroused. The disturbed family belongs to a genus that may be discussed in another number.

H. CHADEAYNE.

THE ART AMATEUR.

A TALK WITH MR. JAMES BEARD ON THE PAINTING OF DOGS.

"THERE'S no getting a dog to pose," said Mr. Beard; "you must have a quick eye and a retentive memory, a definite purpose and a good knowledge of a dog's anatomy; then you can go out into the street for your model, or bring him into your studio and let him run around, watching until he momentarily gets into the pose that you desire, fastening it on your memory and painting from the mental picture. There's no other way."

"It must be very difficult!"

"All animal painting is, for the reason that animals cannot be induced to pose. Your merely looking at them usually makes them restless. Go out in the fields and attempt to draw a cow—one of the most placid of animals. She may be lying down, quietly chewing the cud, and may be just what you want for the purpose you have in view—fine light, good line, background—everything. Well, sir, as soon as you fairly get to work the animal begins to stir like this (with an oscillatory movement of the pelvis), and up she gets, and probably turns her tail to you, adding insult to injury. I now use a Claude Lorraine glass and work with my back to the animal."

"And it is the same with dogs?"

"The same! No. It is much worse. You may make a pet of a dog and try to train him to pose; but as soon

"Then the study of anatomy should precede any attempt at working from life?"

"Yes. But by the study of anatomy I do not mean study out of books. At least, I never studied dogs so. You must constantly observe the animals—all breeds—and sketch from memory and compare your sketches

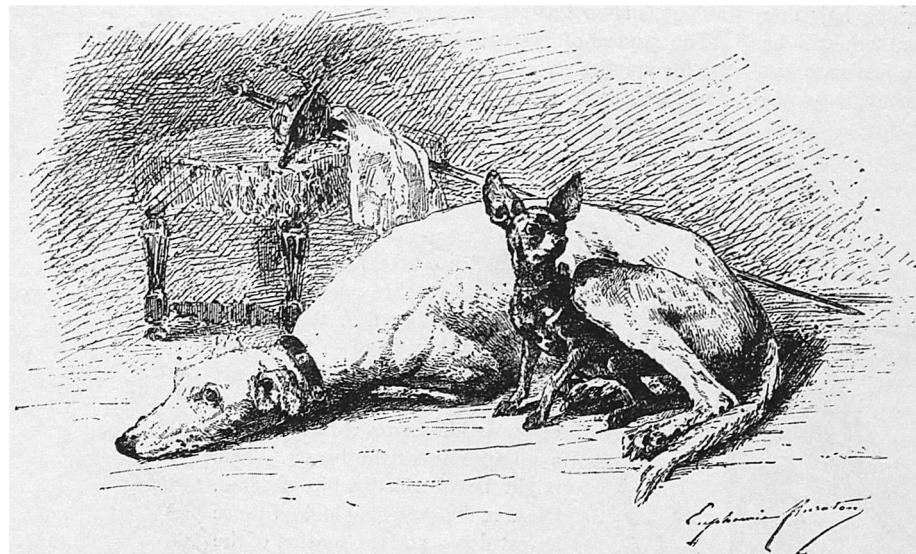
he will be able to sketch from memory, as I have recommended."

"You said that a person should have a set purpose in view."

"Yes. It will never do to change from your first idea. Suppose you begin a drawing of a certain pose. You get down a few lines, and then the dog will change his position. You sit and wait; while you sit, doing nothing, the dog will, very likely, remain in his new position. It seems to you that you are wasting time; and you rub out your first sketch and commence a new one. But as soon as you do the dog will move again. You must have an idea of what you want, based on your previously acquired knowledge of dogs. You may make a rough sketch of it in charcoal, without the model, if you like. Then get in your animal; let him run about as he pleases; and when he or any part of him gets into the position you require, make a mental note of it, and work from that. When your impression fades out, wait and watch for a new one."

"That would seem to say that you must begin by having a subject?"

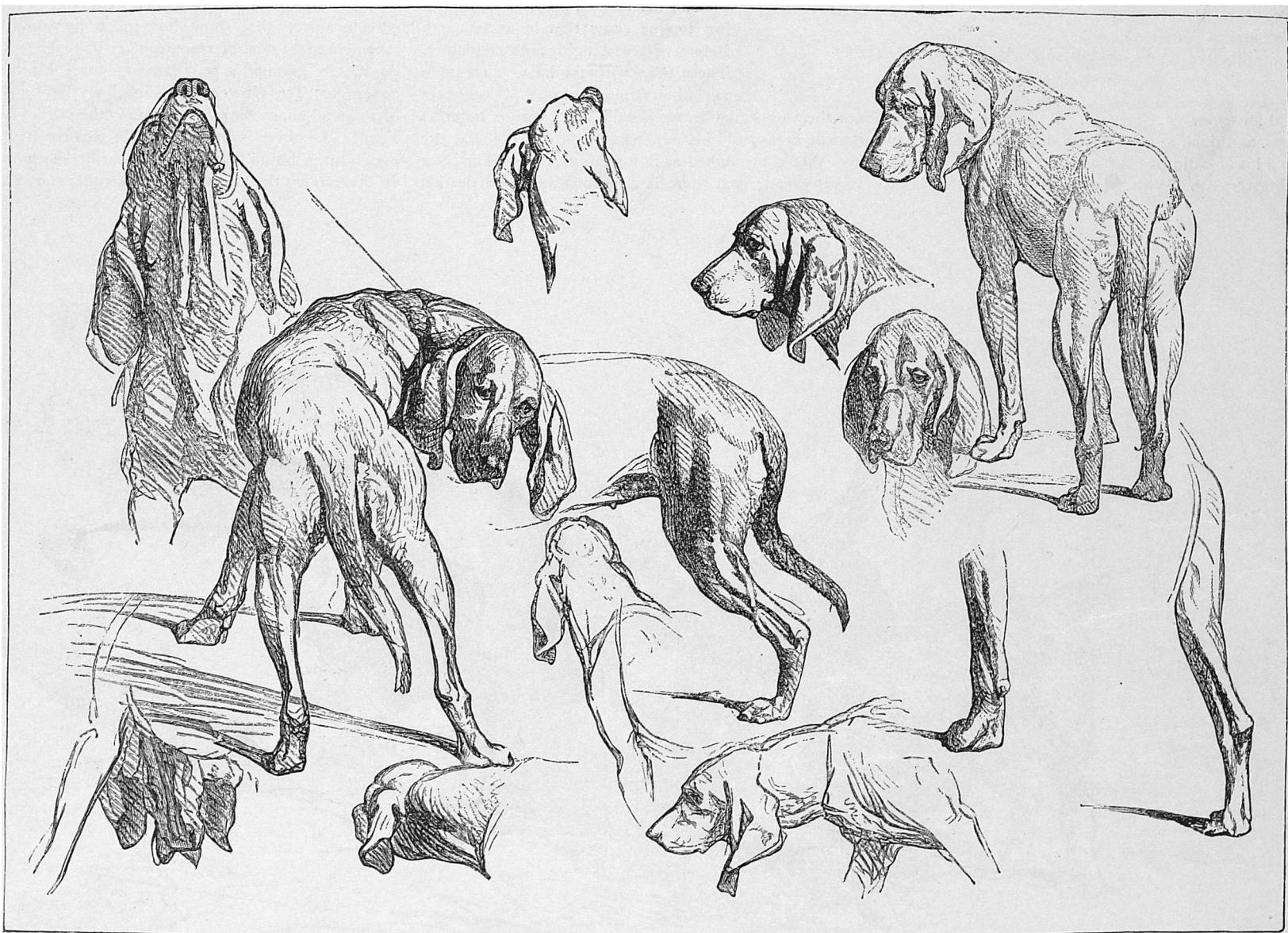
"That is just it. I know that some artists do not think so, but it seems to me that that should be the rule in every branch of art. I have often gone into men's studios, seen something under way, very well painted, good tone and all that. I might ask the artist, 'What do you call it?' 'Well, I don't know,' he would say.



"THE TWO FRIENDS." FROM THE PAINTING BY MME. EUPHÉMIE MURATON.

with one another, until you get a thorough knowledge of how the animal is put together and how every muscle works. For an amateur, I should say, though, that it would be a good thing to get a plaster cast of a dog, showing the muscles—there are some very good casts

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STUDIES OF DOGS. AFTER A DRAWING BY HENRI REGNAULT.

as the animal feels your eye upon him and sees that you are doing something which he does not understand, he gets nervous; he begins to whine, then to howl, his muscles begin to quiver; you see that you are torturing the beast, and you must give it up."

of the sort. This cast should be studied well on all sides, and the student should be satisfied with nothing less than absolutely correct drawing of every possible view. After getting his eyes open—and the only animals born blind and which always remain so are some human beings—

What do you suggest? Now, to me, that seems nonsense. A man ought to have a subject, a story, something to illustrate. Now, the way I go to work is this: I first think of a subject. Let us take one that I have worked out here in black and white—"The Streets of

New York.' I thought that would make a good subject. At first I had no idea of the composition nor of the particular episode which you see there. But I knew that to show the 'Streets of New York' I had to bring together all manner of poor dogs, 'puppy, mongrel, whelp, and cur of low degree,' and to contrast these with aristocratic dogs. At this stage it occurred to me that a group of beggars at a church door and of rich people passing in might be simulated by the dogs, and that in this way my picture might acquire a new and a deeper meaning.

"There I was! I then went about the streets; observed my dogs; got my groups and poses; then had the animals into the studio and painted my picture. You see, I have introduced a monkey among the poor dogs. That is because poverty brings us acquainted with strange bed-fellows, you know; and also to show, by the contrast with another species of animal, that all dogs are dogs, whether they be high or low. I do nothing without a purpose."

"What dogs do you prefer to paint, Mr. Beard?"

"I work in all sorts of dogs and other animals. No great preferences."

"Can you give an idea of how you produce the different textures of the coats of various sorts of dogs?"

"It would be very difficult to convey any useful idea in words. The pupil should sit behind a good painter and watch him work. Then he must observe textures for himself. Note the difference between the silky coat of the terrier and the felt-like coat of the bull-dog, and the fluffiness of the spaniel and the tender skin of the little puppy in the 'Streets of New York.' That is simply the result of observation and experiment; for I never had any teaching. But, then, I spent years in acquiring what I might have learned in months; and a few hours behind a good artist's chair, merely looking on while he was at work, would have saved me many hours of experiment."

"What is your ordinary palette?"

"Well, you must have white and black. Yellow is needed not only as a local color, but also to modify the grays produced by mixing black and white, which without it would be too bluish for ordinary use in painting the shadows of white objects. I use Roman ochre and yellow ochre. Venetian red is very useful in painting animals. I use vermillion sometimes as a local color in accessories, oftener in mixing aerial grays with cobalt and yellow. You may be sure that you can paint any kind of shadow with red, yellow, and blue, but the particular sort of pigments and the proportionate amount of each will vary more or less with every case. Burnt Sienna is also very useful in animal studies, and raw umber."

"How do you mix your tints?"

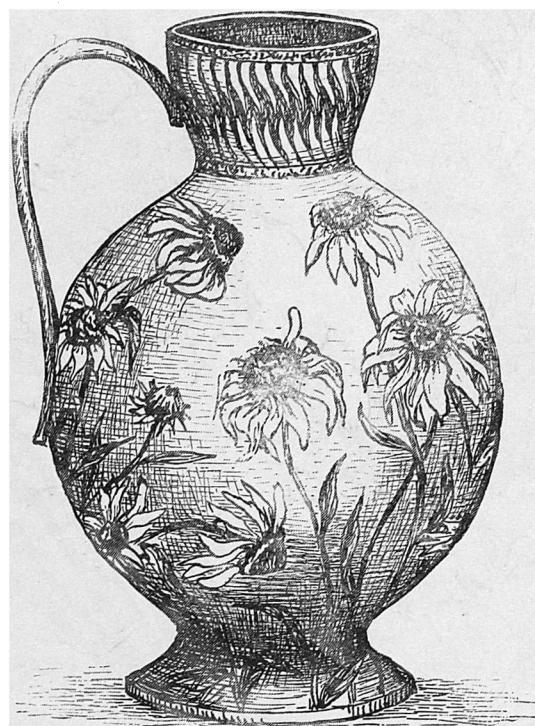
"I never lay out a palette of tints. I mix my tints as I need them. It is surprising to most beginners what a lot of different colors and different tints go to the painting of a subject which seems to them all one color, only lighter in some parts and darker in others. Take this liver-colored dog. A tyro would mix some liver-colored tint and use it in all parts, with the addition, simply, of black in the darks and white in the lights. The lights there, you see, are cool gray; they reflect the blue of the sky, and that gives the effect of the sheen of the animal's skin. And I have used in painting him Venetian red, burnt Sienna, raw umber, Rubens' madder and brown madder. People cannot understand why all these colors should be used to paint a liver-colored dog, unless they see the artist do it. But they cannot see the simplest things. Most people never see grays, merely because they are so common. I believe I have said before that puppies get their eyes open in nine days, and most men never."

"What would you say as regards backgrounds, Mr. Beard?"

"For the amateur, interiors are, of course, the easiest to manage. But there is nothing really easy about them. It is well to have a great many draperies and accessories

of all sorts lying around which will suggest backgrounds. But working in my fashion—that is, from a preconceived idea, it is one of the most difficult things in the world to get a fully suitable background. Take that picture of a King Charles. The red cushion and gray skirting board happened to be there; but that greenish curtain is simply the last of several experiments. Then I felt something was wanting to harmonize with the black and tan of the dog, and it would have to be some object appropriate in itself. A leather travelling bag happened to be lying about. I put it in, and, as you see, it fills the place very well, forming a perfect contrast with the greenish curtain and bringing the tones of the dog and the red cushion into harmony."

"By the way," Mr. Beard added, "I would advise



"GLEN VASE" DECORATION OF CONE-FLOWERS.

(FOR FULL-SIZE WORKING DRAWING, SEE SUPPLEMENT.)

amateurs to make separate studies of their backgrounds and accessories; for in these they have objects that will stand still for them, and the practice is excellent."

CAROLUS DURAN is thus described as seen at work on a model in the *atelier*: "He drew it on the canvas in charcoal, and had it fixed before beginning to paint, and the drawing of it was as interesting as the painting. Of all materials known to art, none enables skilful fingers to produce an effect more instantaneously than soft charcoal on a half-primed canvas. Darks of velvety depth may be obtained in the first moment, and modelled up with a finger-touch into the most delicate half-tones appreciable in the second. I confess that I, for one, expected to see a vivid presentation of the model leap into life on the canvas under—one may be permitted for once in a way to say—the Promethean touch of the master. But, no. As the drawing proceeded, and one began to grasp its meaning, it became obvious that he was reserving all effect for the painting, toward which this was the sternest preparation. With the care of a general who surveys the ground on which he is about to hazard battle, did Carolus place his masses and lines, rubbing out occasionally, making alterations, and holding up the stick of charcoal between his eye and the model to take measurements, as humbly as any tyro setting out his first drawing from the antique. When done the only remarkable thing about the drawing was its extraordinary precision; the lines were such as any one might trace had he the knack to persuade them to go exactly into their right places."

China Painting.

A ROUEN CIDER-JUG.

MODERN reproductions of old Rouen faience are very popular. The quaint cider-jug which serves as a frontispiece this month is an interesting example. As the clay of faience is coarse, and its enamel tends to change many colors, its decorations are necessarily without high finish or variety of tone. If those who are unaccustomed to working on anything except porcelain wish to substitute that for the faience, they must observe the restrictions imposed by the latter. Use the following colors: Deep blue, apple green, yellow—equal parts of jonquil and ochre. For all those parts which are to be light and prominent, use the mixture of yellow, varying it in strength to give shaded effects. Whether the royal figure in the medallion is copied, or something else is chosen, remember that all ideas of true local color must be sacrificed if the characteristics of faience are to be secured. The dark, retiring portions and the scroll work must be blue. Marginal ornaments, like those surrounding the medallion on the cider-jug, require the apple green shaded delicately with black green. The yellow, whether belonging to the light-tinted surfaces or to the finer brush markings, must be kept quite distinct. The blue and the green may be happily brought together as they are on the plumage of a peacock.

ROSE PLATE AND VASE DESIGNS.

FOR the background of the rose plate (Supplement Plate No. 693) use a medium shade of blue gray, made with two parts of sky blue to one of ivory black. Blend this tint so that it is lighter toward the edges. The roses are delicate pink. Use for them light carmine A, shading with apple green and carmine mixed. Use grass green for the leaves and stems, shading with brown green. A little mixing yellow with the grass green will give the warmer greens, and a little blue added to green gives the cooler tones.

In painting the "glen vase" decoration of cone-flowers or "yellow daisies," use for the petal-like rays orange yellow, shading and outlining with brown green, or for some of the flowers silver yellow may be used. For the centre of the flower use red brown, adding black for shading. After the centre is painted the light circle which crowns it may be given with a few touches of yellow. For the stems add brown green to apple green. Add emerald green to this for the leaves. Outline with brown green; background, clouded brown green. For the border at the top of the vase use yellow or gold for the conventional rays against a background of dark green with a mottled stripe of dark red brown around the neck and top. Either gold or dark green may be used for the handle. The form illustrated is the "glen vase," ivory white ware, nine inches high. Of course the design may be readily applied to other shapes.

THE FISH PLATE DESIGN.

HAVING interrupted the series of twelve fish plates for the purpose of giving the platter and sauce-bowl, according to the wishes of many of our readers, we resume them this month, giving a design of minnows for the seventh of the set. Tint the entire plate a delicate blue green. Paint the drooping grasses with grass green, shading with brown green and red brown touches. Paint the fish blue gray. Leaving the high lights very bright will give them a silvery look. The fly-wings are gray and the body is black, the eyes yellow. Scratch out the water lines and put in a few darker ones of blue green. Make the upper half of the centre of the plate cloudy, to look like sky.

